

*Herrn Kapellmeister Alexander von Erckmann  
zugeeignet.*

# NOCTURNE

für

## HARFE

komponiert von

# Edmund Schuëcker.

Op. 7.

Preis M. 1,80.

*Eigentum des Verlegers für alle Länder.  
Eingetragen in das Vereinsarchiv.*

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## NOCTURNE.



Edmund Schücker, Op. 7.

Larghetto.

Harfe.

*pp* *p cantando* *dol.*

*pp*

*f* *espr.* *assai* *dim.* *p* *rit.*

*a tempo* *pp* *espress.* *espress.* *dolce*

*pp* *espress.* *p* *dolce* *poco rit.*

8780



*a tempo*

*pp* *p* *pp*

*pp* *f* *espress.*

*assai* *p* *poco*

*a poco cresc. e un poco agitato*

*rall.*

*a tempo* *p* *poco a poco cresc. e un poco agitato*

S780

First system of musical notation, featuring a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The music includes various chords and melodic lines, with some notes marked with fingerings (1, 2, 3).

Second system of musical notation. It begins with the tempo marking *Animato.* and the dynamic marking *ff* (fortissimo). The music continues with complex harmonic structures and melodic development.

Third system of musical notation. This system shows a change in meter, with measures of 4/4 and 3/4. The bass staff features a prominent bass line with some rests.

Fourth system of musical notation. It features a series of triplets in the treble staff, marked with a '3' and a slur. The dynamic marking *sempre f* (sempre forte) is present. The bass staff continues with a steady accompaniment.

Fifth system of musical notation. It begins with the tempo marking *Tempo I.* and includes dynamic markings *sf* (sforzando) and *p* (piano). The system concludes with the marking *espress. assai* (espressivo assai).

Sixth system of musical notation. It includes the marking *L. H.* (Lento) and the instruction *un poco rit. e dim.* (un poco ritardando e diminuendo). The system ends with a double bar line and a final chord.





First system of musical notation. Treble and bass staves. Treble staff features a series of ascending eighth-note chords, each beamed together. Bass staff has a few notes, including a half note and a quarter note.

Second system of musical notation. Treble staff continues the ascending eighth-note chords. Bass staff has a few notes, including a half note and a quarter note. A dynamic marking *f* is present in the treble staff.

Third system of musical notation. Treble staff features a large, arched figure with many notes, including a sequence of 40 notes. Bass staff has a few notes, including a half note and a quarter note. A dynamic marking *f* is present in the bass staff. The text *sempre f* is written below the bass staff.

Fourth system of musical notation. Treble staff continues the ascending eighth-note chords. Bass staff has a few notes, including a half note and a quarter note. A dynamic marking *f* is present in the bass staff. The text *sempre f* is written below the bass staff.

Fifth system of musical notation. Treble staff continues the ascending eighth-note chords. Bass staff has a few notes, including a half note and a quarter note. A dynamic marking *p* is present in the treble staff.

Sixth system of musical notation. Treble staff continues the ascending eighth-note chords. Bass staff has a few notes, including a half note and a quarter note. A dynamic marking *f* is present in the bass staff.



This page of musical notation consists of six systems of staves, each containing a treble and bass staff joined by a brace. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation is highly detailed, featuring numerous slurs, ties, and dynamic markings. The first system begins with a treble staff containing a complex melodic line with many slurs and ties, and a bass staff with a simpler accompaniment. A dynamic marking of *f* (forte) is present. The second system continues the melodic development in the treble staff, with a dynamic marking of *p* (piano) in the bass staff. The third system shows a more active bass staff with a dynamic marking of *f*. The fourth system features a treble staff with a melodic line marked with an '8' and a dashed line, and a bass staff with a dynamic marking of *ff* (fortissimo) and a key signature change to D major (D#). The fifth system continues the melodic line in the treble staff, marked with an '8' and a dashed line, and the bass staff with a dynamic marking of *f*. The sixth system concludes the page with a treble staff marked with an '8' and a dashed line, and a bass staff with a dynamic marking of *f* and a *dim.* (diminuendo) marking. The page number 8 is in the top left corner.

*f* *B* *38*

*p*

*f*

*ff* *D* *40*

*f*

*f* *39* *dim.*



First system of musical notation, measures 1-2. Treble and bass staves. Treble staff has eighth-note runs with slurs and ties, marked with '8' and dashed boxes. Bass staff has chords and single notes with accents.

Second system of musical notation, measures 3-4. Treble and bass staves. Treble staff continues eighth-note runs. Bass staff has chords and single notes, starting with a *pp* dynamic marking.

Third system of musical notation, measures 5-6. Treble and bass staves. Treble staff continues eighth-note runs. Bass staff has chords and single notes with accents.

Fourth system of musical notation, measures 7-8. Treble and bass staves. Treble staff continues eighth-note runs. Bass staff has chords and single notes, starting with a *p* dynamic marking.

Fifth system of musical notation, measures 9-10. Treble and bass staves. Treble staff has chords and single notes. Bass staff has chords and single notes, starting with a *f* dynamic marking. The system ends with *espressivo assai*.

Sixth system of musical notation, measures 11-12. Treble and bass staves. Treble staff has chords and single notes. Bass staff has chords and single notes, starting with a *dim. e rit.* dynamic marking.

## Tempo I.

*pp* *dolce* *cantando* *pp* 8

*pp* 8

*f* *espressivo assai* *dim.* *p* *rit.* *a tempo* *pp*

*p* *dolce* 4 1 2 4 3 1 2 4

*dolce* *f* *espressivo assai* 4 3 1 2 8 4 3 1 2

*dim.* *p* *poco a poco cresc. un poco agitato*







# Verzeichnis empfehlenswerter Kammermusik-Kompositionen

nebst einem Anhang von einigen Ensemblewerken im freieren (Salon-) Stil

aus dem Verlage von

**C. F. W. Siegel's** Musikalienhandlung (R. Linnemann) in Leipzig.

## Quartette für 2 Violinen, Viola und Violoncell.

**Bach, Johann Sebastian.** Vierzehn vierstimmige Fugen aus dem wohltemperierten Klavier, zum Gebrauche beim Unterricht f. d. Zusammenspiel an Konservatorien u. Seminarien bearb. u. m. Fingersatz und Stricharten versehen v. Richard Hofmann. Stimmen Heft 1 u. 2 . . . je 3 —

**Dietz, F. W.** Op. 54. Sechs leichte Tonstücke zur Übung im Ensemble-Spielen. (Heft 1. Andantino. Deutscher Tanz. Orientalischer Marsch. Heft 2. Thema mit Variationen. Hymne. Scherzoso.) Stimmen. Heft 1 u. 2 . . . je 2 25

**Meinardus, Ludwig.** Op. 43. Quartett (C). Partitur u. Stimmen . . . 10 —

**Rubenson, Albert.** Op. 2. Quartett (F). Stimmen . . . 3 25

**Spohr, Louis.** Op. 152. Dreiunddreissigstes Quartett (Es). Stimmen . . . 6 50

**Taubert, Ernst Eduard.** Op. 34. Drittes Quartett (Em). Stimmen . . . 6 —

**Weyermann, Moritz.** Op. 17. Quartett (Dm). Stimmen . . . 5 50

## Trios für 2 Violinen und Viola.

**Manns, Ferdinand.** Op. 15. Trio (Am) 4 50  
— Op. 16. Drei Trios in der ersten Lage. No. 1 (G) M. 2,—. No. 2 (C) M. 2,50. No. 3 (A) . . . 3 —  
— Serenade (G) . . . 2 —

## Für 2 Violinen und Violoncell (oder für Violine, Viola und Violoncell).

**Bach, Johann Sebastian.** 15 dreistimmige Inventionen, mit Stricharten und Fingersatz versehen und als Unterrichtsmaterial f. d. Zusammenspiel übertragen v. Richard Hofmann. Stimmen. Heft 1 u. 2 . . . je 3 50

## Quintette für Klavier, 2 Violinen, Viola und Violoncell.

**Hiller, Ferdinand.** Op. 156. Quintett (G) 18 —  
**Hummel, Ferd.** Op. 47. Quintett (Am) n. 10 —  
**Meinardus, Ludwig.** Op. 42. Quintett (E)n. 12 —  
**Raff, Joachim.** Op. 207B. Fantasie . 10 —

## Quartette für Klavier, Violine, Viola und Violoncell.

**Raff, Joachim.** Op. 202. Zwei Quartette. No. 1 (G) . . . n. 13 50  
No. 2 (Cm) . . . n. 12 —  
**Spindler, Fritz.** Op. 108. Quartett (C) 8 —  
**Taubert, E. E.** Op. 38. Quartett (Es) 10 —

## Trios für Klavier, Violine und Violoncell.

**Förster, Alban.** Op. 47. Für Schüler. Trio im leichten Stil . . . 4 —  
**Hofmann, R.** Leichte instruktive Trios. Op. 53. Trio (F) . . . 3 —  
Op. 54. Trio (Dm) . . . 5 —  
Op. 55. Trio (C) . . . 4 50  
Op. 56. Trio (Am) . . . 4 50

**Huber, Hans.** Op. 83. Trio-Fantasien. Heft 1 u. 2 . . . je 5 —

**Jadassohn, S.** Op. 16. Premier Trio (F) 5 25

**Rheinberger, Josef.** Op. 34. Trio (Dm) 11 50

**Riedel, August.** Op. 9. Suite in kanonischer Form . . . 4 50

**Spindler, Fritz.** Op. 154. Trio (G) . 7 25  
— Op. 305. Drei leichte Trios. No. 1 (C) M. 3,50. No. 2 (Dm) u. No. 3 (D) . . . je 4 50

**Veit, W. H.** Op. 53. Trio (Dm) . . 8 50

**Weber, Gustav.** Op. 5. Trio (B) . . 9 —

**Zenger, Max.** Op. 17. Trio (Dm) . . 9 —

## Duos für Klavier und Violine.

**Hauptmann, Moritz.** Op. 10. Drei leichte Sonatinen . . . 2 40

**Hess, Carl.** Op. 6. Sonate (Hm), arr. nach der Sonate f. Klavier u. Violoncell 5 —

**Hille, Gustav.** Op. 15. Sonate . . . 7 50  
— Op. 24. Erste Suite (E) . . . 4 50

— Op. 29. Zweite Suite in kanonischer Form . . . 2 50

**Hofmann, Richard.** Op. 47. Zwei leicht ausführbare Sonatinen. No. 1 (Am) M. 2,30. No. 2 (C) . . . 1 80

— Op. 48. Zwei Sonatinen. No. 1 (G) M. 2,30. No. 2 (F) . . . 2 50

— Op. 49. Drei Sonatinen f. d. Unterricht. No. 1 (Dm) M. 1,80. No. 2 (G) M. 1,30. No. 3 (C) . . . 1 50

— Op. 57. Zwei Sonatinen f. d. Unterricht. No. 1 (C) M. 1,50. No. 2 (Am) . . . 1 80

— Op. 61. Leichte Sonate . . . 2 80

**Huber, Hans.** Op. 67. III. Sonate (D) 6 —

**Mozart, W. A.** Sonaten. No. 1—21 je M. —,75 bis 3 75

**Pauer, Ernst.** Op. 46. Sonate . . . 5 75

**Raff, Joachim.** Op. 180. Suite (Gm) . 6 —  
— Op. 210. Suite (Prélude. — Pavane. — Chanson de Louis XIII varié. — Gavotte et Musette. — Tambourin). (A) 8 —

**Reissmann, August.** Op. 47. Suite . 5 50

**Schmitt, Aloys.** Op. 123. Sonata cantante 2 50

## Duos für Klavier und Viola.

**Hess, Carl.** Op. 6. Sonate (Hm), arr. 5 —

**Hofmann, Richard.** Op. 46. Sonatine (Fm) 1 50

**Hummel, Ferd.** Op. 38A. Sonate (Em) 4 50

## Duos für Klavier und Violoncell.

**Hess, Carl.** Op. 6. Sonate (Hm) . . 5 —

**Hofmann, Richard.** Op. 42. Drei Sonatinen. No. 1 (C) M. 1,—. No. 2 (G) u. No. 3 (D) . . . je 1 30

**Hummel, Ferdinand.** Op. 38. Vierte Sonate (Em) . . . 4 50

**Raff, Joachim.** Op. 183. Sonate (D) . 7 50

**Spindler, Fritz.** Op. 347. Sonate (F) 3 —

## Duos für Klavier und Flöte.

**Hofmann, Richard.** Op. 46. Sonatine (F) 1 50

## Duos für Klavier und Oboe.

**Hofmann, Richard.** Op. 47. Zwei leicht ausführbare Sonatinen. No. 1 (Am) M. 2,30. No. 2 (C) . . . 1 80

**Spindler, Fritz.** Op. 347. Sonate (F) 3 —

## Duos für Klavier und Klarinette.

**Hofmann, Richard.** Op. 48. Zwei Sonatinen (für den Unterricht). No. 1 (G) M. 2,30. No. 2 (F) . . . 2 50

**Spindler, Fritz.** Op. 347. Sonate (F) 3 —

## Duos für Klavier und Fagott.

**Spindler, Fritz.** Op. 347. Sonate (F) . 3 —

## Duos für Klavier und Horn.

**Spindler, Fritz.** Op. 347. Sonate (F) . 3 —

## Anhang.

### Auswahl von Ensemblewerken im freieren (Salon-) Stil.

#### Musik für Klavier zu vier Händen, Violine und Violoncell.

**Bach, E.** Frühlings Erwachen. Romanze, arr. . . . . 1 50

**Bruch, Max.** Op. 16. Einleitung (Ouvverture) z. d. Oper „Die Loreley“, arr. 1 50

**Hummel, Ferdinand.** Op. 37. Im Frühling. Serenade in 4 Sätzen . . . 6 —

— Op. 39. Lenz-Reigen. 6 Stücke in Walzerform . . . 4 —

**Kéler, Béla.** Op. 73. Lustspiel-Ouvverture, arr. . . . . 3 —

— Op. 108. Ungarische Lustspiel-Ouvverture, arr. . . . . 3 50

— Op. 111. Französische Lustspiel-Ouvverture, arr. . . . . 4 —

**Leutner, Albert.** Op. 42. Festouverture, arr. . . . . 3 50

**Spindler, Fritz.** Op. 140 No. 3. Husarenritt, arr. . . . . 2 50

**Suppé, Franz von.** Ouverture zu der Oper: Pique Dame, arr. . . . . 3 50

— Ouverture zu der komischen Oper: Leichte Kavallerie . . . . . 3 —

#### Musik für Klavier (zu zwei Händen), Violine und Violoncell.

**Hofmann, Richard.** Op. 43. Miscellen, Drei leicht ausführbare Stücke (Menuetto — Andante cantabile — Scherzo) . . . 2 50

**Hummel, Ferdinand.** Op. 37A. Im Frühling. Serenade in 4 Sätzen, arr. . . . 5 50

**Kratz, Robert.** Op. 18. Tanzdichtung 1 80

**Spindler, Fritz.** Op. 140 No. 3. Husarenritt, arr. . . . . 2 50

#### Musik für Klavier zu vier Händen und Violine.

**Hummel, Ferdinand.** Op. 37C. Im Frühling. Serenade in 4 Sätzen . . . 5 50

— Op. 39B. Lenzreigen. 6 Stücke in Walzerform . . . . . 3 50

**Kéler, Béla.** Op. 108. Ungarische Lustspiel-Ouvverture, arr. . . . . 3 50

— Op. 111. Französische Lustspiel-Ouvverture, arr. . . . . 4 —